### ABOUT THE PASSION PLAY. PONDERS OF THE OBERAMMERGAU SHOW AND ITS PLAWS.

The New Theatre-Scenes That Bring Tears Portection of the Mechanical Contrivances -Rema kable Extent to Which the Actors Enter Into the Spirit of Their Parts.

OBERAMMEROAU, June 6 .- After three days comparative tumult, Oberammergau is its sleepy self again. On Sunday a dusty multitude came up the valleys and filled the village. On Monday the Passion Play was given to an audience that filled every seat in the immense new theatre. Yesterday, Tuesday, the play was repeated to another crowded house. But yesterday's audience was composed almost exclusively of Germans from the towns, hamlets and country within a radius of fifty miles from here. As soon as the play was over they made a grand rush for home, some of them by

length. Of course, if one were to suggest cutting the Passion Play there would be a great hue and cry. The other day, out of the depths of utter weariness we dared to say that we wished Judas had hanged the chorus when he hanged himself, which was early in the after noon. The remark seemed to be regarded as sacrilege, but it wasn't even flippant in reality. chorus form the worst enemy the play can have, as a little calculation proves.

The performance occupies about seven and one-half hours; from 8 to 11:30 in the morning and from 1 to 5 in the afternoon. Fully half of this time the chorus hold the stage to the exclusion of the scenes in which there is action. For a few minutes during each of their eighteen appearances a tableau is shown, but the rest of their ocupation of the stage is devoted to rehearsing in song the meaning of these tableaux. For half a day this was interesting, but it is im possible for anybody sincerely to maintain that the play itself does not suffer in interest from e unremitting appearances of the chorus. During the entire afternoon the audience does not have one single moment in which even to stand up and the fatigue becomes almost unbearable. It is foolish not to admit that on is incapacitated for appreciating the latter part of the play, if one is utterly tired of sitting

No one wants to spare the living pictures explained by the chorus. They are truly remarkable. The costuming is excellent, the grouping and posing both lifelike and artistic. and the ability of the people, from the little children up, to keep even the most difficult positions is a constant marvel to the spectators. There are several hundred flaures in some of these tableaux, while in the street scenes there are even more.

Altogether there are about one thousand men, women and children employed in the production of the Passion Play. Of this numer, 110 have speaking parts: 400 grown people and 250 children are employed simply in the tableaux and street scenes, 34 are singers, 38 are in the orchestra, 60 have charge of the stage and the wardrobes, 70 are cashiers, ticket sellers and ushers, and about 50 men form the ambulance, fire and village guard.

This fire guard is a proud body, with a deep sense of its importance since the new theatre was built. The new auditorium is a shell of was built. The new auditorium is a shell of of wood over six huge iron arches. These arches have a span of 140 feet and a height of 90 feet. The depth of the auditorium is 140 feet and it contains 4,000 numbered seats. The stage, most of which is uncovered, is also 140 feet wide and is 83 feet deep, dimensions which are none too great for the demands of the play. The scenic effects are excellent, the machinery of the stage having been arranged by the "machine director" of the Court Theatre in Munich. The seating arrangements are good so far as

The scenic effects are excellent, the machinery of the stage having been arranged by the "machine director" of the Court Theatre in Munich. The seating arrangements are good so far as the view of the stage is concerned. There does no seem to be a really poor seat in the house. At least, not for pleasant weather. As the front of the auditorium is entirely open where it joins the stage, the rain would come in on the people in the front seats and the sun also reaches them late in the afternoon. The only back to the seats is a narrow board at the level of one's shoulders, so that one soon gets very tired. However, the arrangements for the comfort of the sectators have been so improved this year that one doesn't feel critical of the few discomforts which still remain.

The actual celebration of the Passion Play begins the day before the performance. The day before yesterday being Whitmonday, the play was given then instead of on Sunday, which is chosen for most of the representations. Sunday, just before sunset, a cannon set the schoes reverberating from mountain to mountain, and a few moments later "the Turkish music" came down the street, making so much noise that the cannon off in the meadow seemed like the feeble popping of a toy pistol. "The Turkish music" is the Oberammergau name for the brass band, though why it should be so called is more than the visitor can make out. Unless, to be sure, it is because it is of so murderous a quality. The Turkish music gives one dire forebodings of what the music during the play will be. These forebodings are groundless, for the orchestra plays unexpectedly well.

The band marches from one end of the village to the other where the theatre stands. It is attended by hundreds of peasants, nine-tenths of the month of the players as well as many of the morning there is a special mass in the church, and the players as well as many of the month of the players as well as many of the month of the players as well as many of the month of the players as well as many of the month of the

in had a bottle of something resembling pop, they took occasional lunches from large sausages.

nanks to the Americans, who are graducerting a civilizing influence on Europe this respect, almost all the people in the exerting a civilizing influence on Europe this respect, almost all the people in the exerting a civilizing influence on Europe this respect, almost all the people in the exerting the exerting the section took off their hats. American women set the example, be it to their credit. There was one big burly erican, however, who refused to take off head covering—a large, inflated cap—in when politely asked by a young Englishing back of him. The queer thing about that at the first appeal to the emotions man who was too mean to take off his hat reduced to tears and blew his nose louder in anybody within forty feet. That is say-a good deal, for the noise of sniffing and est blowing of noses was so loud that it ke the place of applause which is prohibited. his first call to tears was the scene of the ting of Christ and Mary at Bethany. It may the third act, and people are not yet in out as they are long before the scenes the trial and death. The people who make Passion Play must be described in another cle. It is enough to say here that the rules too young for the part. It seems tinetly absurd to have Christ who, though its only 25 looks ten years older, speak to girl of 19 and call her Mother. In spite this discrepancy there is such feeling and certly in the scene that, with the excep-

of this discrepancy there is such feeling and sincerity in the scene that, with the exception of the one in the Garden of Gethsemane, it remains the most affecting one of the day.

The Passion Play is divided into two parts: scenes from the Old Testament and scenes from the Passion of Christ. The former are living pictures, whose meaning is ex-

pounded by the indefatigable chorus of "guardian angels," as they are called in the old text. One or two of these tableaus precede each scene from the Passion. For instance, first comes the tableau of the expulsion of Adam and Eve from Eden. This is followed by a scene, in which there is action and speaking, representing Christ driving the moneychangers from the Temple. A tableau showing Tobias leaving his mother precedes Christ's parting from Mary at Bethany. A tableau of Jacob's sons selling Joseph for twenty pieces of silver is followed by the scene of the betrayal of Christ for thirty pieces of silver. The tableau thus prepares the audience for the dramatic scene which follows.

It is a remarkable thing that in a performance by simple country people, lasting almost eight hours, and involving the representation of the most trying scenes, there is nothing which is ludicrous or irritating. There was one general smile the other day and only one. When I teter denied Christ, a false cock crew behind the scenes. A second time he erew and prestol a neighborly rooster answered him cheerfully and for at least ten minutes the Oberammergau chanticleers performed an antiphonal cock-a-doodle-doo which was very amu-ing.

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from here. As soon as the play was over they made a grand rush for home, some of them by train, some by vehicles of queer, unclassified varieties, but most of them on foot. So when the curfew bell rang last evening and the children came scurrying home to the shelter of the broad-eaved houses, there was scarcely a soil abroad in the village.

To-day it is so quiet that one has a chance to think it all over and sort out one's impression. For years it has been the proper thing to rave immoderately over the Passion Play.

Last evening, at the little shop of John the Evanguist, an american was heard, telling how had been lecturing for six years on the Passion Play—though be had not seen it until the day before yearer yeard how "the papers" are now saying the same thing of Anton Lang, the new Christ.

The Passion Play is such a wonderful thing that it is rather hard not to Join this chorus of unconditional praise. It takes a good deal of courage to at but that one has had any disappointment in the Oberammergau play. Women of lively imagination and quick emotions, who have come from the play very red and swell as to their you confess to some disappointment in the Oberammergau play. Women of lively imagination and quick emotions, who have come from the play very red and swellen as to their yees and very trembling as to their voices, look at you with something like horror if you confess to some disappointment in the Oberammergau play, work as play is wonderful, but it is not the superhumanly perfect performance which you more than half expect to see. It has its flaws and the greatest of these is its inordinate length. Of course, if one were to suggest cutting the Passion Play there would be a great has and or the play were of the play was over, but in your secret soul—or at any rate in your tired back, you were gladder than you will confess.

The Passion Play is wonderful, but it is not the support underture than half expect to see. It has its flaws and the greatest of these is its inordinate length. Of course, if one w

carries a gorgeous wand or staff, but it is no secret that he bitterly regrets the Crown of the Thorns and the mock sceptre of the Christva. When the players have been selected the winter is crowded with rehearsals. Burgoomaster Lang, who was Caiaphas from 1800 to 1800, is still the moving spirit of the production. He has been at the head of the work, which has all been done here in Oberammergau and by the people themselves. Yet it is an isolated village of only 1,300 inhabitants. The singers have been trained by Schoolmaster Feldigl. One of the requirements for the place of schoolteacher here is that he shall be a musician. The orchestra has been trained by Edward Lang, woodcarver. The costumes were destaned by Ludwig Lang, head of the woodcarving school. They were made by his sister, Josefa Lang, assisted by twenty-five of the village girls. The arrangement of the tableaux and the stage management is also in the hands of Ludwig Lang. To go back also to the beginning of the play, the text itself, and even the music, are the work of natives of Oberammergau, or of its immediate neighborhood. The only important accessory of the play which is not of localorigin is the theatre, which was designed by a Munich architect.

The costumes are of the best materials. Everybody wonders what will become of these beautiful costumes if it should happen to rain on the day of a performance. They will be relieved to know that each player has two sets of costumes. One is entirely new. That is the fine-weather set. The other set is composed of the costumes which were used ten years ago. Or if new ones for the rainy-day set had to be provided, they are of inferior materials. The cost of the wardrobe was more than \$20.00.

In the interval of nine years between the production of the Passion Play the villagers do not allow their dramatic ability to rust for want of use. They have their chubs and give a constant succession of plays, generally on Sunday afternoons. Many of these are religious and historical plays which were translated an

dawns. For 1900 this happened late enough, on the 21st December, 1899. Time was pressing yet even then it was too early for those who had reason to fear the loss of the parist hey had held. After a feet value of the parist hey had held. After a feet value of the passion committee returned to the town hall and began at once with a private experimental election. This does not bind any one to anything, but is intended to throw high on individual opinions and desires. Experience teaches that though these preliminary elections take place only to gain information they still work definitely. Every one brings with him a decided opinion and if the change these ideas.

"For those who are chosen the election day is one of happiness, but the result for the disappointed ones is often the decepts sorrow. Innumerable people cradle themselves in hopes, and yet only a few important parts are free. It can be said that almost every one holds on with tenacious persistency to his part and all, with touching naivel every one holds on with tenacious persistency to his part and all, with touching naivel every one holds on with tenacious persistency to his part and all, with touching naivel every one holds on with tenacious persistency to his part and all, with touching naivel every one holds on with tenacious persistency to his part and all, with touching naivel every one holds on with tenacious persistency to his part and all, with touching a proposition of the man of the same as outside in the place.

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sixty miles from here. His life is said to be blameless and he is beloved by all the villagers. Josef Mayr was said to be the ideal Christa. Josef Mayr was said to be the ideal Christa. But Lang is much nearer the traditional Christ type. Mayr is like an old king in his bearing, lie is tall and he makes every one of his inches count. This year he speaks the prologue at the opening of each act. Formerly this was done by the choragus, the leader of the singing is band of guardian angels. But by way of showing special honor to Mayr, the separate part was created for him and the most splendid costume worn on the Passion stage was devised for him. He has, by the way, a special dressing room immediately adjoining his entrance, and every possible honor is paid him.

To those who did not see Mayr as Christus he does not seem to have been fitted for the part. Where Mayr is majestic and regal, Lang is the embodiment of gentleness and humility. There is indescribable sweetness and patience in his bearing, but without anything of weakness or servility. Mayr is dark, with eyes which would be likely to blaze under provocation, although there is a deep sadness in them. Lang, on the contrary, is fair, with blue eyes which express very perfectly the yearning compassion of Christ. His hair is beautiful, falling about his face in soft waves of brown. To see him on the street he appears round-shouldered, but in the play this disappears, or at least what remains seems to be really in harmony with the bearing of the Man of Sorrows.

It has been told over and over again how the Passion players enter into their parts. Lang is no exception to the others. In the scene in the Garden of Gethsemane his face is often covered with tears. The cross which he carries is really heavy, not a mere mock of the papier-maché variety, and when the sun beats down on him, as it did the other day, he did actually wipe away the perspiration with the headkerchief Veronica offered him. During the afternoon performance of four hours, the Christus speaks only

## LOUISIANA'S LEPER HOME.

The Legislature to Give \$40,000 to Establish Better Hospital Accommodations.

New Orleans, June 23.—The Louisiana Legislature has decided to give the State Leper Commission the \$40,000 it has asked for to enable it to erect a leper home; and the commission hope to get the home in order for the reception of the lepers by November, when the lease of the present home occupied by them at Indian Camp, Iberville parish, will expire. The new home, it is understood, will be much more attractive in every respect than the present quarters, an old ruined plantation residence. It will be within easy reach of New Orleans,

It will be within easy reach of New Orleans, so that the home can have the benefit of an attending physician who is an expert in leprosy, and will be on the railroad as well as on the river, with a considerable frontage on the latter, so that the home will be practically without neighbors.

Besides having the advantage of an expert physician to attend the lepers, it has been decided to separate the inmates, not only as to race and sax, but as to conditions of disease. It is believed, for instance, that persons in whom leprosy has just manifested itself may be curable, whereas those who have suffered from the malady for years and have lost limbs are beyond the reach of medicane or treatment. Formerly, en account of accommodation it was impossible to separate the patients, and they have all been huefuled together and it is believed that this has interfered with or prevented the cure of the lighter cases. By this separation it is believed much good can be accomplished. To carry out this purpose, it is intended to erect ten cottages, in each of which will be placed lepers in different stage of the disease.

With these improvements, it is believed.

which will be placed lepers in different stage of the disease.

With these improvements it is believed that the hospital will be admirably adapted to the treatment of leprosy in its different stages; and an attempt will be made to enforce the law which requires the Sheriffs of the several parishes to see that all the lepers are cent to the State Rospital or Heme

It is certainly a remarkable thing that in all card games in which skill is an important factor what you throw away is often of more importance than what you play. In whist, in skat, in piquet, in pinochle, in cribbage, in bridge, and in many other games of the higher class, the discard is a never-ending source of trouble, alike to the beginner and to the expert.

The discard is one of the still unsettled questions of the whist table and it is the foundation of all our problems. It is also one of the disputed points of bridge tactics. Its difficuities were early recognized and endless attempts have been made to meet them. It is very interesting to compare the various theories advanced by writers on whist and to note how they would fit the conditions of the later game, bridge. The famous motto of Mathews, "If weak in trumps, keep guard on the adversaries' suits; if strong, throw away from them," is still the stand-by of the average whist player, and it is the recognized rule in bridge. Proc-

The contract of the contract o D. H. S. and the chearu of any one of the order, a third besend showing strength in the content of this spade diseard. A-B never order, a third besend show in the trump suit was shown as the bideard would mean strength per for forful the sease and the order might be changed as yet had the hardhood to recommend such a glebend system of pay as the for the guns of a glebend system of pay as the for the guns of a glebend system of pay as the for the guns of a glebend system of pay as the for the guns of a glebend system of pay as the for the guns of a glebend system of pay as the for the guns of a glebend system of pay as the for the guns of a glebend system of pay as the for the guns of a glebend system of pay as the form of the guns of the form of the guns of the principal conditions which control the form of the guns of the

the weak combinations that fit them and the two hands will be just strong enough to stop the suit.

Against no-trumpers, most bridge players discard from weakness always, but such a system is not to be recommended to the beginner, and it would be much safer for those who are not particularly expert at the game, or who are relaying with partners of only average strength, if the original discard was always from the strongest suit, whether it was a trump declaration or without. If only one suit has been led and the player has to discard before his partner gets in, it is a guess which of the two suits is the one he is strong in, and a wrong guess may be fatal, perhaps entirely shutting out the suit in which the strength to the suit in a no-trumper, as in the example published to-day, but the number of tricks that average players will pick up by taking advantage of immediate and positive information will more than offset such an occasional loss, and will win many a rubber.

The general rule for bridge discards might therefore be stated as follows: With first class players, or with a partner who thoroughly constraints.

THE BRIDGE WHIST TABLE.

IMPORTANCE OF THE UNSETTLED QUESTION OF THE DISCARD.

Eules Suggested by Writers on Whist to Meet Its Difficulties—Points of Good Bridge Practice—The Matter of Arbitrary Signals—How Discards Win or Lose Rubbers.

It is certainly a remarkable thing that in all

TRICK.	A	Y	B	1 Z
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Y-Z win two by cards and 64 in honors.

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THE STARTING BARRIER ANALYSIS OF ITS EFFECT UPON

THE RESULTS OF RACES. Comparison of Performances That Will Interest Those Who Have Taken Sides in the Present Controversy Among Horsemen as to the Utility of the Starting Machine. The curiously slow beginning of Tommy Atkins in his last two races appears to have crystallized still more the controversy anent the starting barrier which for some time past has been raging in racing circles. Especially was this so during the recent meeting at the

Brooklyn Jockey Club, some even going so far

as to say that the use of the barrier has ruined

public form and driven the large betting men

either out of the field or diminished their

gers to more nearly the average names. To those who are interested in this question the following tables will probably prove of value. The first one takes the races of the last six days at Gravesend, showing the position of the favorite when the starting flag dropped and the barrier rose, what position the favorite occupied when about one-fifth of the distance was covered and it had presumably struck its gait, and also where it finished. The jockey is also given:



Of these, June 9, the Fleischmann stable leader and Brigadier were never better placed than at the start, and the same remark applies to Central Trust, Lucky Star and David Garrick, while Criterion broke absolutely last and was beaten by a nostril -would have won in another stride. The jockeys riding these horses were Spencer, Jenkins, McCue, Maher (3) and O'Connor on Criterion. It will thus be seen that seventeen first choices won and ten were second in the thirty-six races; that only two, Glennellie and McAddie, showed in front when the flag fell. It is also interesting to note that of the winners one was sixth at flag fall, two were fifth, three were fourth, five were third and three were second. This should demonstrate that the favorites do not seem to have the worst of the starting when the barrier moved away. At the "first call," or about one-fifth of the distance of each race, it will be seen that Glennellie closed from fourth to first and won, while Toddy closed from fourth to first and was beaten, and this record is practically repeated with Yorkshire Boy and Kamara. Seven getting off behind quickly found their feet, were in front at the one-fifth, and won, while one starting sixth, two which were fourth, and two which were second at the one-fifth of the distance went on and won.

Brought down to analysis 48 per cent. of the favorites won and 75 per cent. ran first and second, with the aid of the barrier-or in spite of it-according to individual views As a contract is now given the table showing

the corresponding record for the last thirty-six races of the Brooklyn spring meeting of 1895, the year prior to the use of the starting barrier at the metropolitan race tracks. The favorite is again shown at flag fall, at the first one-fifth of the distance, and at the finish, with the

Jockeys that did the riding: Grima.
Lamie Grima Gotham
Fascination.
Sir Walter
Langdon.
Song and Dance. The Native.... 

Of these Lazzarone, Applegate, Fascination,

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